

# The Cleveland Museum of Art

October

Members Magazine

Cover: *Preserved until recently in a Tibetan monastery,* Cloth of Gold with Winged Lions and Griffins *(detail) (see article, pp. 4–5) is among the spectacular works on view in* When Silk Was Gold *(mid-13th century; warp 124, weft 48.8 cm; CMA, Purchase from the J. H. Wade Fund 1989.50).*



Gardener With Urn and Reticule *by Jacques Bellange (early 17th century, 35.5 x 21.3 cm; private collection) is one of a group of etchings the artist made depicting elaborately costumed female gardeners.*

# Current Exhibitions

*WHEN SILK WAS GOLD: CENTRAL ASIAN AND CHINESE TEXTILES IN THE CLEVELAND AND METROPOLITAN MUSEUMS OF ART*

Gallery 101, October 26–January 4
Highlights from the two finest collections outside Asia
Sponsored by the Kelvin and Eleanor Smith Foundation in memory of Gertrude Underhill

*JACQUES BELLANGE: 17TH-CENTURY PRINTMAKER OF LORRAINE*

Galleries 109 and 110, through October 26
The printmaking genius of a mannerist master
The Cleveland showing is supported by Patron Sponsors Sarah and Edwin Roth

*MANNERISM: ITALIAN, FRENCH, AND NETHERLANDISH PRINTS, 1520–1620*

Galleries 111 and 112, through October 26
Supported by Patron Sponsors Ellen and Bruce Mavec

*JOHN PFAHL PHOTOGRAPHS: NIAGARA SUBLIME*

Gallery 105, through October 30
The innovative landscapist shoots Niagara Falls

*MANET, MONET, WHISTLER: THREE MASTERPIECES*

Gallery 235, through January 4
Works by leaders of an artistic revolution
Sponsored by the Womens Council

# From the Director

Dear Members,

The main event this month is the opening of *When Silk Was Gold.* We're trying something new: we are offering a number of members events in the week preceding the public opening on Sunday the 26th. This "members preview week" is an idea borrowed from the performing arts world. We hope in this way to offer our members a variety of opportunities that matches the variety of their interests and schedules. Check the membership pages for details. As always, we're interested to hear what you think.

As for the show itself, let me set the scene. As long as a thousand years ago, the main commercial activity between Asia and Europe took place along a tortuous route from Persia to China, traversing Central Asian deserts and the high Himalayan plateaus of Tibet. This route came to be known as the Silk Road, after the primary currency of that trade. Cultures all along the road, from China in the east to Iran in the west, created extraordinary silk textiles as luxury goods, political gifts, and sacred objects. Largely because of the unique history of the region, significant numbers of these works have survived to the present day but have until recently remained virtually unknown to the world at large.

In the last decade, however, significant rare Central Asian and Chinese textiles have become available and two premiere museums—the Cleveland Museum of Art and the Metropolitan Museum of Art in New York—have together built the finest collections of these works outside China. The exhibition, entirely drawn from these two collections, illuminates what is to many a magical new realm in the history of art and culture. It is the crowning achievement of the 30-year career of Curator of Textiles Anne Wardwell, whose retirement coincides with the presentation. I know you all will enjoy the show.

I am sad to report the death this past August of Rita O. Myers, who worked at the museum for more than 43 years as an instructor in the education department until her retirement in 1976. She and her contemporaries were instrumental in solidifying the museum's nationwide reputation for excellent and innovative education programming. The spirit of thoughtful, visitor-centered creativity that marked her era continues to this day. Indeed, for a look at one of the next innovations in the museum's education effort, read Marjorie Williams' article next month on our planned distance learning program.

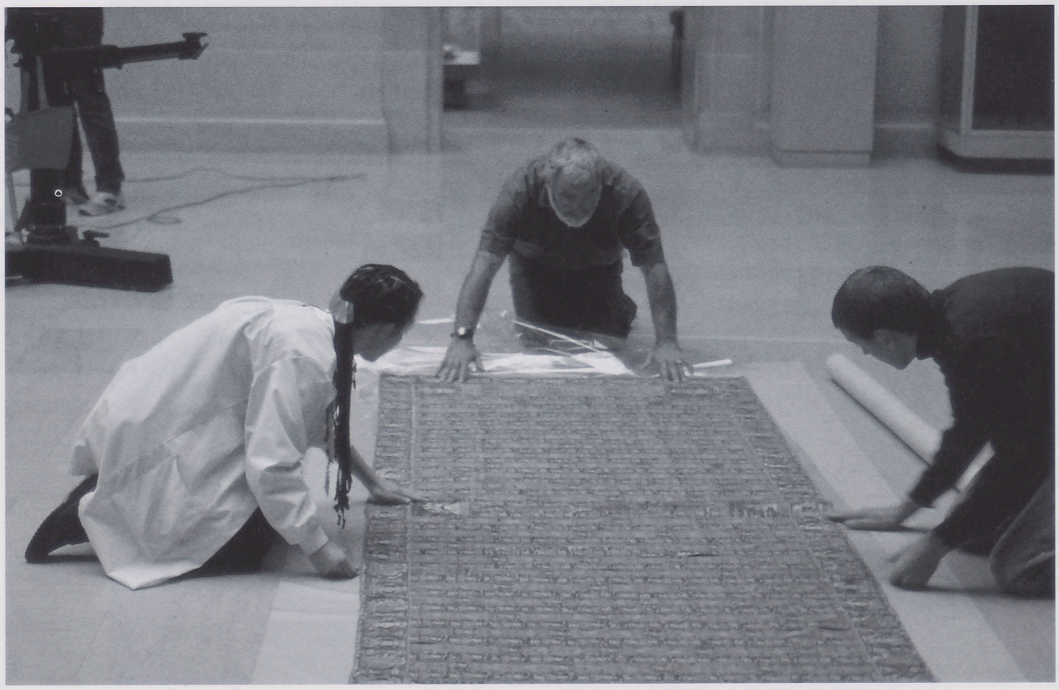
Apologies to the Cleveland Artists Foundation, whom an oversight deprived of well-earned credit in last month's Members Magazine for honoring Tom Hinson.

Finally, I call your attention to the video art conference being offered on Saturday the 18th. Unless you've made special efforts to do so, you have probably not seen much video art, so I encourage you to take this opportunity to learn more about it here with a panel of distinguished scholars and artists. It's an intriguing art form, full of possibilities.

Sincerely,

Robert P. Bergman

Robert P. Bergman, Director



*With the help of Joe Brown and Dave Geiger, Assistant Conservator of Textiles Karen Klingbiel examines the museum's early 15th-century Chinese* kashaya *(Buddhist priest's robe). The armor court offered the right combination of flat space and even lighting to photograph the piece for the* When Silk Was Gold *catalogue.*

# When Silk Was Gold

*WHEN SILK WAS GOLD: CENTRAL ASIAN AND CHINESE TEXTILES IN THE METROPOLITAN AND CLEVELAND MUSEUMS OF ART*
October 26, 1997–January 4, 1998

It is difficult today to imagine textiles so precious that they would be given as imperial gifts, demanded as tribute, or recognized as currency. Yet such was the value of luxury silks and embroideries in Asia during the 8th to 15th centuries. *When Silk Was Gold* is an exhibition of 64 Central Asian and Chinese silks, tapestries, and embroideries dating from that period. They have been drawn from the Cleveland Museum of Art and the Metropolitan Museum of Art, New York, currently the most important collections of this material in the West.

These textiles served many purposes, and often traveled may miles. Some were part of the international commerce that traversed the fabled Silk Road to destinations as remote as Europe. Others served to make familiar surroundings beautiful, or to transform secular space into sacred space. Garments effectively defined social or religious position and authority.

The exhibition is presented chronologically in four sections. The first, "Textiles from the Age of the Silk Road," focuses on silks and embroideries produced in Central Asia and China during the 8th and 9th centuries. Some mirror the balance of power in Asia and the importance of silks to trade and diplomacy. The patterns of others document the migration of motifs from one part of Asia to another via trade along the Silk Road.

In the second section, "Textiles of the Ethnic States," is material from states that emerged along the borderlands of China following the collapse of the Tang dynasty in 907. The exhibition includes several examples of imperial costume of the Liao dynasty (907–1125), rare in Western collections. Colorful, boldly patterned silk tapestries document the culmination of the Uyghur tradition of silk-tapestry weaving in Central Asia and the migration of the technique to the border states of China as well as to China proper. Brocades of the Jin dynasty (1115–1234) have only recently come to light, while the *Thangka of Vighnantaka* (opposite) is one of only five textiles attributed thus far to the state of Tangut Xia.

*Organized by The Cleveland Museum of Art and The Metropolitan Museum of Art. The Cleveland showing is sponsored by The Kelvin and Eleanor Smith Foundation in memory of Miss Gertrude Underhill, the Cleveland museum's first curator of textiles, and is supported by a major grant from the National Endowment for the Humanities, a federal agency. Promotional support for the Cleveland showing is provided by WCLV 95/5.*



*The deity Yamantaka (the wrathful manifestation of the bodhisattva Manjushri) occupies the center of this silk tapestry mandala (diagram), surrounded by the series of spiritual stages the believer must pass through before he or she can reach enlightenment (about 1330–32; warp 254.5, weft 209 cm; MMA, Lila Acheson Wallace Gift, 1992.54). The imperial donors depicted in the lower corners are the great-great-grandsons of Kubilai Khan and their respective spouses.*



*The subject of this thangka (icon) of silk and pearls is Vighnantaka, the Buddhist deity who destroys all obstacles in the way of spiritual enlightenment (early 13th century; warp 105, weft 74 cm; CMA, Purchase from the J. H. Wade Fund 1992.72). Above him the Five Transcendent Buddhas sit on lotus thrones; the frieze below consists of dancing dakinis (demigoddesses embodying wisdom) with a small image of Vighnantaka at either end.*

The third section, "Textiles under the Mongols," covers silks and embroideries produced from the eastern Iranian world to China between the early 13th century and the middle of the 14th century. The effects of Chinggis Khan's policy of moving craftsmen from one part of Asia to another is evident in the design and structure of the brilliant cloth of gold with winged lions and griffins. Other silks, preserved in European church treasuries, were part of the unprecedented movement of goods through trade and tribute that took place at this time. The Mongol period also witnessed the emergence of the Sino-Tibetan style, most dramatically represented by the great *Yamantaka Mandala with Imperial Portraits* (opposite). This style dominates the last section, "Textiles of the Early Ming, 1368–1424." The Buddhist embroideries in this section, made with colored silks and gold thread, are particularly spectacular.

In the final analysis, the textiles in *When Silk Was Gold* are works of art that both move and inspire. They belong to an age when silk was indeed as precious as gold.

■ Anne E. Wardwell, Curator of Textiles



*The dragons in this silk tapestry fragment, with extended snouts and tails hooked under one leg, are typical of such beasts depicted in textiles from Central Asia until at least the Yuan period (*Dragons Amid Flowers, *11th–12th century; warp 53.5, weft 33 cm; MMA, Fletcher Fund, 1987.275).*

# Conserving the Past



Any textile dating from antiquity presents complex challenges to the art and science of conservation, but when the textile in question is composed entirely of precious materials—as are most of the artifacts in *When Silk Was Gold,* which opens this month—the challenges become more difficult still. Several archaeological textiles included in the exhibition required not only conservation but much detective work as well to determine their original form and structure, a slow process based primarily on fragmentary physical evidence. The museum's pair of boots, found in a burial deposit and dating from the 10th-century Liao dynasty, provide a good case history of the complexities of the operation.

First, the boots were thoroughly examined and analyzed for weave structure, material content, physical construction and condition, and type of soiling. Because of these factors and because textiles often contain other elements such as gilded paper, metal thread, leather, pearls, and wood, experts are often consulted from a variety of disciplines—from objects conservators to metallurgists, chemists to entomologists. Their input can help establish date, origin, or methods of production.

After initial examination, the boots were photographed and measured. The photographs plus diagrams and drawings document the construction, stitching, and decorative elements of the boots, which are made of one outer layer of

*Newly cleaned and conserved, the boots above are important evidence of the technical mastery of Liao dynasty weavers (silk, gold, and leather; h. 37.7, w. 26.4; CMA, Purchase from the J. H. Wade Fund 1992.349, 1992.350).*

fabric, a layer of batting, an inner lining, and four leather inserts. The boots were then taken to the Leather and Shoe Museum in Offenbach, Germany, where the detached leather inserts were treated under the guidance of Jutta Gopfrich, the chief leather conservator.

Back in Cleveland, the boots underwent the rest of their formal conservation. It is important to note that textile conservation does not mean restoration. For example, the boots were never rewoven or added to in any fashion. All treatment is fully reversible; the historical and aesthetic integrity of the artifact remains intact, but further damage is prevented and natural deterioration slowed.

Using specially constructed inserts, the boots underwent a delicate wet-cleaning process with deionized water to rid them of acidic elements such as disintegrated fibers, dirt, and sediment from the grave. While wet, the fibers of the outer fabric were carefully aligned to establish the boots' original shape. Next, the upper portions were underlaid with dyed support fabric and stabilized with couching stitches, using silk thread thinner than a human hair. This fabric serves as a filler in areas where the original textile is missing. The upper boots were then wrapped using an almost transparent fabric, gently holding the fragile original silk between the two layers and thus reducing the amount of sewing needed.

> Several archaeological textiles in the exhibition required not only conservation but much detective work as well to determine their original form and structure

The final challenge in the conservation of any textile is to construct a suitable mount and a case to maximize the object's visual impact without jeopardizing its safety. Textiles that cannot bear the strain of stitching are held gently between glass and a soft bed of fabric over a solid backing. Others require specially prepared vitrines. Light, humidity, and temperature must be strictly regulated. The conservation of the Liao dynasty boots offers only one example among the many textiles on view in *When Silk Was Gold;* indeed, the work on those 64 objects took more than five years.

■ Karen Klingbiel, Assistant Conservator of Textiles



*The boots before conservation. They are believed to have come from a tomb because, among other factors, there was evidence of decomposition of a corpse and the remains of insect infestation.*



*Their condition was documented photographically before conservation, and diagrams and drawings made of their construction, stitching, and decorative elements.*

*Created by early 10th-century potters in Samarkand (in today's Uzbekistan), this slip-painted earthenware albarello was used to store medicine (h. 12.6, diam. 9.7 cm; John L. Severance Fund 1996.298). Shown actual size.*





*The inscription, seen below in a roll-out view, reads: "Modesty [comes] from Faith and Faith [comes] from Paradise," a saying attributed to the Prophet Muhammad.*

# A Samanid Albarello

The reign of the Samanid dynasty (819–1005) in the eastern Islamic world sparked brilliant developments in art, literature, and science. In the museum's recently acquired albarello, or drug jar, the cultural achievements of the Samanid period converge.

Cleveland's albarello was probably produced in the early 10th century by potters in Samarkand, then one of the Samanids' most important cities and a vibrant commercial and artisanal center. In their heyday, the Samanids ruled from today's Iraq to India, but the heart of their territory was the region of Khurasan and Transoxiana—in modern terms, the areas of eastern Iran, western Afghanistan, and most of Uzbekistan.

The greatest artistic achievements of the Samanids survive in their remarkably varied ceramics. To control the painted decoration on vessels so that the colors would not "run" in the glaze during firing, Samanid potters pioneered slip painting. In this technique, the metallic coloring agents that create the painted decoration were mixed with a paste of fine clay slip; the clay particles helped fix the colors in place when the glaze liquefied.

The most sought after of all Samanid ceramics are the epigraphic wares. These slip-painted vessels feature bold Arabic inscriptions painted in near-black manganese on a pure white ground, and are remarkable in the Islamic world for the austerity of their decoration. At their best, as here, Samanid epigraphic wares achieve a stark visual poetry. Surface ornament is concentrated solely in the power of the Arabic script—on this jar, a rhythmic, dignified Eastern Kufic.

The masterfully controlled black letters around the body of this jar spell out an aphorism attributed to the Prophet Muhammad himself. "Modesty [comes] from Faith and Faith [comes] from Paradise" is recorded in the *Hadith*, a large, complex body of Muslim literature, second only to the Koran in authority. *Hadith* literature consists of anecdotes about, or quotations from, the Prophet Muhammad. The collection and analysis of *Hadith* material was one of the great intellectual undertakings of the early Islamic era. Two of its authors, al-Bukhari and al-Tirmidhi, worked in Samanid territories. *Hadith* inscriptions on vessels such as this albarello are the first reflections in art of this immense literary effort.

The shape of the jar, a cylindrical body with flanged opening, is another Samanid innovation. It would soon become the standard form for storing medicinal compounds: the albarello, or apothecary's drug jar. The word "albarello" derives from the Arabic *al-biram*, meaning small clay pot. Over the next several centuries this shape spread eastward to China and westward across the Islamic world, reaching Europe in the 14th century.



*Muslim physicians studied the medicinal properties of herbs and added substantially to the knowledge received from classical authors. This opaque watercolor on paper, painted around 1224 (33.1 x 24.5 cm; John L. Severance Fund 1977.91), shows three physicians preparing medicine. The work is a folio from the Arabic translation of* De Materia Medica, *the leading pharmacological text for 1,500 years, which was written by the Greek physician and pharmacologist Dioscorides around AD 77.*

This albarello is a reminder that the greatest contributions made to the medical sciences by Muslim physicians were in chemistry and in the knowledge and preparation of medicines. Two of Islam's most famous physicians were associated with the Samanid court. Razi (Rhazes), an apothecary, surgeon, and alchemist, dedicated his two most important medical treatises to a Samanid ruler. Ibn Sina (Avicenna) served as the Samanid court physician. His monumental work, *The Canon of Medicine*, ranks among the greatest books in the history of medicine. Two of the *Canon*'s five treatises are devoted to pharmaceutics and the pharmacopoeia, describing some 760 medicinal plants and the drugs that could be derived from them.

Although long ago emptied of its contents, the museum's albarello yet holds many insights into the creative intellectual culture of the Samanids.

■ Mary McWilliams, Assistant Curator of Islamic Art

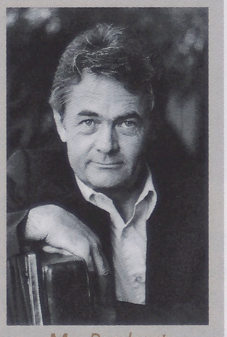
# Music

**Two Subscription Concerts** take place this month. On Wednesday the 1st at 7:45, *The Kocian String Quartet* plays works by Dvořák, Hindemith, and Janáček, with a free 6:45 lecture by WCLV's *Rebecca Fischer.* On Wednesday the 22nd at 7:45, *Trio Salomé* plays Haydn, Weber, Gaubert, and Martinů, with a free 6:45 lecture by *Klaus George Roy*. Seating is reserved and tickets are required; see daily listings. Subscribe to Cleveland's premiere chamber music series, the **Gala Subscription Series,** with outstanding Wednesday-evening concerts preceded by informative lectures. Save when you subscribe to all nine concerts ($54 to $72 for CMA or Musart Society members) or to the four of your choice ($32 to $40); additional discounts for seniors and students. Pick up a brochure in the north lobby or call ext. 282.



*The Kocian Quartet*

The free **Musart Series** offers three programs in October. On Sunday the 5th at 3:30, harpsichordist *Alfonso Fedi* plays works by Frescobaldi, Froberger, L. Couperin, and J. S. Bach. On Sunday the 12th at 2:00 is *A Tribute to Donors: The McMylers and Their Followers,* a special program of music and lectures honoring the philanthropic legacy that gave the museum its concert organ and established and endowed the Department of Musical Arts. On Thursday the 30th at 3:00, clavichordist *Daniel Mantey* performs works by Dowland, Chopin, Debussy, Hindemith, and others in gallery 215.



*Mr. Paukert*

**Curator's Organ Recitals** by Karel Paukert are at 2:00 every Sunday this month (with his performance on the 12th part of the McMyler program).

In the **Distinguished Lecture Series,** former Cleveland Orchestra program annotator Klaus George Roy offers a locally unprecedented series of six illustrated Friday-evening talks on music inspired by visual art: *Image into Sound—The Composer Hears a Painting.* October's are on the 3rd and the 24th.

Free admission, unless otherwise indicated. Complete program details appear in the calendar section. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

### 1 Wednesday

**Gallery Talk** 1:30 *Woven Treasures: Textile Arts.* Barbara Kathman

**Preconcert Lecture** 6:45 *Rebecca Fischer*

**Film** 7:00 *Shameless* (USA, 1993, b&w, 80 min.) directed by Robert Byington. "Tex-Mex-klepto-love story" in which a teaching assistant at a Texas university finds himself attracted to two Latina students, one of them a petty thief. Best Dramatic Feature, 1993 Great Plains Film Festival. Cleveland premiere. $4 CMA members, $5 others

**Gala Subscription Series Concert** 7:45 *The Kocian String Quartet.* The Czech foursome has come to be considered the finest of the new wave of quartets carrying on the traditions of illustrious forebears—in this case, the legendary Smetana Quartet. *Pavel Hůla,* violin, *Jan Odstrčil,* violin, *Zbyněk Padŏurek,* viola, and *Václáv Bernášek,* cello, perform works by Dvořák, Janáček, and Hindemith.

Seating is reserved. Tickets are available by telephone (ext. 282) Monday–Friday starting September 24; or at the door starting one hour and 15 minutes before each concert. General admission $14, $12, or $10; CMA and Musart Society members, senior citizens, and students $12, $10, or $8; special student rate at the door only $5

### 2 Thursday

**First Thursday** Curatorial consultation for members only, by appointment

**Studio Art Class Series Begins** 9:30–noon. *Found Object Jewelry.* Thursdays October 2–23. Follow in the footsteps of Joseph Cornell, George Hermes, Kurt Schwitters, and Betye Saar. Create art out of your own real or fictitious past and present. Bring along any interesting trinkets or scrap bits and put it with ours as we cut, paste, twist, and glue our way to fabulous "jewelry nouveau." Instructor Robin VanLear. Fee: $25. Call ext. 483 to register by Tuesday, September 30.

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Woven Treasures: Textile Arts.* Barbara Kathman

### 3 Friday

**Highlights Tour** 1:30 *CMA Favorites*

**Music in the Garden Court** 6:00–8:30 *Jeff LaQuatra,* guitar, *Calista Koh,* violin (classical)

**Lecture** 7:00 *Jacques Bellange: 17th-Century Printmaker of Lorraine.* Amy Worthen, art historian and printmaker

**Lecture** 7:30 *Image into Sound—The Composer Hears a Painting.* Klaus George Roy

**Film** 7:30 *Ernesto "Che" Guevara: The Bolivian Diary* (France/Switzerland, 1994, color, subtitles, 94 min.) directed by Richard Dindo. This eye-opening portrait of the legendary revolutionary leader is based on Che's personal diary from the last 11 months of his life, when he tried to foment an uprising in Bolivia. (He was executed by the Bolivian army on October 9, 1967.) $4 CMA members, $5 others

### 4 Saturday

**Gallery Talk** 10:30 *Treasures from the Church.* Anita Peeples

**Highlights Tour** 1:30 *CMA Favorites*

### 5 Sunday

**Gallery Talk** 1:30 *Woven Treasures: Textile Arts.* Barbara Kathman (sign-language interpreted)

**Organ Recital** 2:00 *Karel Paukert.* Works by Roy, Wiedermann, and J. S. Bach

**Concert** 3:30 *Alfonso Fedi, harpsichord.* The Florentine keyboardist performs a recital of works by Frescobaldi, Froberger, L. Couperin, and J. S. Bach on the museum's French and Italian harpsichords

### 7 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

## Movies

In October, the **Friday Film Festival** marks the 30th anniversary of the death of Che Guevara with *Ernesto "Che" Guevara: The Bolivian Diary* (the 3rd). The month's other films include *Paris Was a Woman* (the 10th), a look at the expatriate *female* artists and writers who hung out in 1920s Paris; *Prospero's Books* (the 17th), Peter Greenaway's sumptuous take on Shakespeare's *The Tempest;* and *Roxie Hart* (the 24th), the 1942 comedy that inspired the hit musical *Chicago.* The month concludes with a special "Halloween Chiller" on the 31st: Val Lewton's *The Seventh Victim,* about a cult of devil worshipers in 1940s Greenwich Village. Bundle up; it will be shown *outside* in the sculpture courtyard!

**"Wednesdaypendents,"** our Wednesday-night series of new independent films, continues this month with five more Cleveland premieres from around the U.S. Scheduled are Robert Byington's *Shameless* (the 1st), a self-described "Tex-Mex-klepto-love story"; Steve Chbosky's *the four corners of nowhere* (the 8th), a Gen-X comedy set in Ann Arbor, Michigan; Nina Menkes's *The Bloody Child* (the 15th), a fractured meditation on personal and political violence; Lourdes Portillo's *The Devil Never Sleeps* (the 22nd), an inquiry into the mysterious death of the filmmaker's Mexican uncle; and David Rathod's *West Is West* (the 29th), an ebullient blend of Bollywood and underground San Francisco. Each film $5, $4 CMA members.



*Halloween Chiller:* The Seventh Victim

*Promotional support for Autumn Evenings is provided by* Cleveland Magazine *and Q104.*

### 8 Wednesday

**Gallery Talk** 1:30 *The French Salon and Academic Art.* Patricia Ashton

**Guest Lecture** 1:30 *Silk Vignettes of Asia.* Karen Selk, textile artist, sponsored by the Textile Alliance

**Film** 7:00 *the four corners of nowhere* (USA, 1995, color, 110 min.) directed by Steve Chbosky. This winning portrait of aimless college grads in Ann Arbor, Michigan, dissects Gen-X angst with wit and affection. Best Narrative Feature at the 1995 Chicago Underground Film Festival. "One of the pleasant surprises of this year's Sundance Film Festival. Charming, acerbic, and funny...This is one youth movie that feels like it was made by young people." *–Filmmaker* magazine. Cleveland premiere. $4 CMA members, $5 others

**Archaeology Lecture** 7:30 *The Development of Cypriot Religion from Neolithic Fertility Figurines in the Cult of Aphrodite.* Stuart Swiny.Supported in part by a grant from the Ohio Humanities Council and the National Endowment for the Humanities

### 9 Thursday

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *The French Salon and Academic Art.* Patricia Ashton

### 10 Friday

**Highlights Tour** 1:30 *CMA Favorites*

**Music in the Garden Court** 6:00–8:30 *Trisha O'Brien* (jazz)

**Film** 7:30 *Paris Was a Woman* (Britain, 1995, b&w/color, 77 min.) directed by Greta Schiller. Rare film footage and contemporary interviews explore the lives, work, and legacy of expatriate *women* artists in post-WWI Paris—Gertrude Stein, Alice B. Toklas, Sylvia Beach, and Janet Flanner among them. "Skillfully conjures up a magical period in 20th-century cultural history." *–Variety.* $4 CMA members, $5 others

**Concert** 8:00 *Jabali Afrika,* from Nairobi, Kenya. Tickets $15, $10 CMA members, available in advance at the Museum Store or at the door one hour before the concert; call ext. 464 for recorded info

### 11 Saturday

**Gallery Talk** 10:30 *Friends of Hercules: Gods and Heroes in the CMA.* Alicia Hudson

**Highlights Tour** 1:30 *CMA Favorites*

### 12 Sunday

**Gallery Talk** 1:30 *The French Salon and Academic Art.* Patricia Ashton

**Concert** 2:00 *A Tribute to Donors: The McMylers and Their Followers.* Seventy-five years ago, the wife and daughters of the late P. J. McMyler gave the memorial gift of an organ and an endowment fund to establish a Department of Musical Arts. At the time the gift was described as "a perpetual endowment to future generations interested in the cultivation, advancement, and appreciation of good music." Curator of Musical Arts and organist Karel Paukert is joined by trumpeter Jonathan Fields in a special recital that will also include talks on *The History of the McMyler Organ* by Walter Holtkamp; *The History of the Musart Society* by Samuel Henes; and *The Purposes of Philanthropy* by Herbert Strawbridge. A reception follows in the Green Room

### 14 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 15 Wednesday

**Gallery Talk** 1:30 *The Wonder of Wood.* Anita Peeples

**Film** 7:00 *The Bloody Child* (USA, 1996, color, 85 min.) directed by Nina Menkes, with Tinka Menkes. A real-life crime—a Gulf War veteran's murder and burial of his wife in the desert—is the stepping-off point for this fractured meditation on personal and political violence. Adults only! "One of the year's top five films." *–The L.A. Times.* Cleveland premiere. Preceded by *MPG: Motion Picture Genocide* (USA, 1997, 4 min.), an experimental short film by local filmmaker Robert Banks, Jr. $4 CMA members, $5 others

**Archaeology Lecture** 7:30 *Recent Excavations at Greek and Roman Troy.* Brian Rose. Supported in part by a grant from the Ohio Humanities Council and the National Endowment for the Humanities



*A monk from the Dalai Lama's monastery deposits tiny grains of colored sand in order to execute the design of a sand mandala.*

## When Programs Concern Silk and Gold

Programs organized to complement *When Silk Was Gold* are plentiful and varied; pick up a comprehensive brochure in the north lobby.

October **Lectures** begin even before the exhibition opens. The Textile Art Alliance sponsors textile artist Karen Selk and her talk, *Silk Vignettes of Asia*, Wednesday the 8th at 1:30. A special members-only lecture is Wednesday the 15th at 7:00: *When Silk Was Gold: Central Asian and Chinese Textiles*. Then on Sunday the 26th, the day of the public opening, at 2:00, Paul Nietupski of John Carroll University speaks about *Kalachakra Mandala: Constructing a Celestial Mansion*. **Demonstration:** Also on Sunday the 26th from 1:00 to 4:00, textile artist Kathe Roig offers a *Demonstration of weaving techniques on a drawloom*. And an assortment of **Videos** about the art of the Silk Road runs continuously in the Lower Level/Education AV room.

Rounding out the month is a truly rare event: a **Tibetan Opera,** *Sukyi Nima,* performed by *The Tibetan Dance and Opera Company*, Friday the 31st at 8:00 (tickets required; see daily listing).

All the while, visitors will have the opportunity to check in on the progress of the **Sand Mandala,** being created over a six-week period in the armor court by monks-in-residence from the Dalai Lama's personal monastery in northern India. That project runs from October 18 to November 30, 10:30–4:00 Tuesday–Thursday, Saturday, and Sunday, and 5:00–8:00 on Fridays.

### 16 Thursday

**Highlights Tour** 1:30 *CMA Favorites*
**Gallery Talk** 2:30 *The Wonder of Wood.* Anita Peeples

### 17 Friday

**Highlights Tour** 1:30 *CMA Favorites*
**Film** 7:30 *Prospero's Books* (Britain/The Netherlands, 1991, color, 129 min.) directed by Peter Greenaway. With John Gielgud and Erland Josephson. Idiosyncratic, visually stunning version of Shakespeare's *The Tempest;* Gielgud, as Prospero, speaks almost all of the dialogue. From the director of *The Pillow Book*. 35mm print! *Rated R.*
$4 CMA members, $5 others

### 18 Saturday

**Gallery Talk** 10:30 *Impressionism and Post-Impressionism*. Vivian Kung
**Opening Ceremony** 10:30 *Kalachakra Mandala.* Ritual chanting by monks initiates the six-week sand mandala project in the armor court
**Conference** 1:30–5:00 *Video Art: Looking Toward the Millennium*. Cosponsored by the Cleveland Museum of Art and the Contemporary Art Society of the Cleveland Museum of Art (see insert for full details)
**Highlights Tour** 1:30 *CMA Favorites*

### 19 Sunday

**Gallery Talk** 1:30 *The Wonder of Wood.* Anita Peeples
**Organ Recital** 2:00 *Karel Paukert.* Works by Marchand, Alain, and Dupré
**Family Express** 3:00–4:30 *East Is East.* Explore the Asian galleries and create an ink painting to take home and frame. Free drop-in workshop, no registration required
**Girl Scout Day** 1:30–5:00 A launch of the new CMA/Lake Erie Girl Scout Council badge, gallery tours, and career program

### 21 Tuesday

**Members-only Preview Day** 10:00–5:00 *When Silk Was Gold*
**Highlights Tour** 1:30 *CMA Favorites*

### 22 Wednesday

**Members-only Preview Day** 10:00–9:00 *When Silk Was Gold* (new members orientation at 10:30 and 1:00)
**Gallery Talk** 1:30 *Islamic Art.* Alicia Hudson
**Preconcert Lecture** 6:45 *Klaus George Roy* gives a free lecture in the recital hall
**Film** 7:00 *The Devil Never Sleeps* (USA/Mexico, 1994, color, subtitles, 87 min.) directed by Lourdes Portillo. A Chicana filmmaker goes to Mexico to investigate the events leading to her rich uncle's suicide—or murder, as the case may be. Cleveland premiere of the original, uncut version. $4 CMA members, $5 others
**Gala Subscription Series Concert** 7:45 *Trio Salomé.* Flutist *Clara Novakova,* cellist *Hilary Metzger,* and pianist *Yukari Bertocchi-Hamada* make up one of the few permanent, professional trios consisting of a flute, cello, and piano; the trio is also unique in that the members come from such diverse cultural backgrounds (Czech Republic, United States, and Japan). They reside in Paris (where else?) and perform regularly throughout Europe and the U.S. The trio performs works by Haydn, Weber, Gaubert, and Martinů

Seating is reserved. Tickets are available by telephone (ext. 282) Monday–Friday starting October 15; or at the door starting one hour and 15 minutes before each concert. General admission $14, $12, or $10; CMA and Musart Society members, senior citizens, and students $12, $10, or $8; special student rate at the door only $5

# Lectures, Gallery Talks, Hands-on Art, and a Video Conference

**Five Guest Lectures** complement October exhibitions. On Friday the 3rd at 7:00 is *Jacques Bellange: 17th-Century Printmaker of Lorraine*, with Amy Worthen, art historian and printmaker. The Textile Art Alliance cosponsors textile artist Karen Selk's talk, *Silk Vignettes of Asia*, Wednesday the 8th at 1:30. And on Sunday the 26th at 2:00, Paul Nietupski of John Carroll University offers *Kalachakra Mandala: Constructing a Celestial Mansion*. Two AIA-sponsored *Archaeology Lectures* at 7:30 on Wednesdays the 8th and 15th feature Stuart Swiny and Brian Rose, respectively.

**Highlights Tours** are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Thematic Gallery Talks** are Wednesdays and Sundays at 1:30, Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on the first Sunday of each month. A series of 10:30 **Saturday Gallery Talks** is offered while children are in museum art classes. Topics are subject to change.

**Hands-on Art**

Sun-Hee J. Kwon's *All-Day Drawing Workshop* is 10:30–4:00 on Saturday the 25th. Fee of $20 includes materials and parking. Call ext. 462 to register by Friday 24. Robin VanLear's adult studio class, *Found Object Jewelry*, runs four Thursdays, 9:30 to noon, October 2nd to the 23rd. Fee: $25. Call ext. 483 to register by September 30. On Sunday the 19th from 3:00 to 4:30 is a *Family Express* free drop-in workshop: *East Is East*. For info about **Teachers' Workshops**, call ext. 469.

And for a look at the cutting edge, attend a unique **Video Art Conference** on Saturday the 18th from 1:30 to 5:00. *Video Art: Looking Toward the Millennium*, with a distinguished panel of video artists and scholars, is cosponsored by the museum and the Contemporary Art Society (see insert for full details).



*Video art by Mary Lucier*

**23 Thursday**

**Members-only Preview Day** 10:00–5:00 *When Silk Was Gold* (curator's lecture at 10:30 and 1:30)

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Islamic Art.* Alicia Hudson

**24 Friday**

**Members-only Preview Day** 10:00–9:00 *When Silk Was Gold*

**Highlights Tour** 1:30 *CMA Favorites*

**Music in the Garden Court** 6:00–8:30 *Calvin Stokes,* harp, *Bill Hughes,* flute (jazz)

**Young Friends Fourth Friday** 6:00–9:00 Cash bar in the Garden Court

**Film** 7:30 *Roxie Hart* (USA, 1942, b&w, 75 min.) directed by William Wellman, with Ginger Rogers, Adolph Menjou, and George Montgomery. The movie that inspired the musical *Chicago* is a brisk Roaring 20s comedy about a publicity-seeking woman (accused of murder) and her lawyer. $4 CMA members, $5 others

**Lecture** 7:30 *Image into Sound—The Composer Hears a Painting.* Klaus George Roy

**25 Saturday**

**Members-only Preview Day** 10:00–5:00 *When Silk Was Gold*

**Gallery Talk** 10:30 *Islamic Art.* Alicia Hudson

**All-Day Drawing Workshop** 10:30–4:00. Intensive class for beginners to advanced. Instructor, Sun-Hee Kwon. Fee $20, includes materials and parking. Call ext. 462 to register by Friday 24.

**Highlights Tour** 1:30 *CMA Favorites*

**Members Opening** 8:00–11:00 *When Silk Was Gold*

**26 Sunday**

**Demonstration** 1:00–4:00 *Demonstration of weaving techniques on a drawloom.* Textile artist Kathe Roig

**Gallery Talk** 1:30 *Islamic Art.* Alicia Hudson

**Organ Recital** 2:00 *Karel Paukert.* Works by Bruhns, Mozart, and J. S. Bach

**Guest Lecture** 2:00 *Kalachakra Mandala: Constructing a Celestial Mansion.* Dr. Paul Nietupski, John Carroll University

**28 Tuesday**

**Highlights Tour** 1:30 *CMA Favorites*

**29 Wednesday**

**Gallery Talk** 1:30 *When Silk Was Gold: Central Asian and Chinese Textiles.* Joellen DeOreo

**Film** 7:00 *West Is West* (USA, 1988, color, 80 min.) directed by David Rathod. Delightful cross-cultural comedy about a young Indian emigré from Bombay who is introduced to San Francisco's punk underground. Includes a wild Bollywood-style dance sequence! Cleveland premiere. $4 CMA members, $5 others

**30 Thursday**

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *When Silk Was Gold: Central Asian and Chinese Textiles.* Joellen DeOreo

**Clavichord Recital** 3:00 *Daniel Mantey, clavichord.* The Clevelander performs a farewell recital of keyboard works by Dowland, Chopin, Debussy, Hindemith, and others in quiet and secluded gallery 215. Come early as seating is limited

**Members Trip to Chicago** to see *Renoir's Portraits.* Call ext. 589 for info

**31 Friday**

**Highlights Tour** 1:30 *CMA Favorites*

**Music in the Garden Court** 6:00–8:30 *Due Cellisti* (classical)

**"Halloween Chiller" Film in the Outdoor Courtyard** 7:30 *The Seventh Victim* (USA, 1943, b&w, 71 min.) directed by Mark Robson, with Tom Conway, Jean Brooks, and Kim Hunter. Your blood will run cold when we project this eerie Val Lewton-produced thriller about Satanists in 1940s Greenwich Village *outside* in the museum's sculpture courtyard; bundle up! Seating limited. Costumes welcome. $4 CMA members, $5 others

**Tibetan Opera** 8:00 *Sukyi Nima.* The Tibetan Dance and Opera Company presents a traditional Tibetan opera: $12/$10 CMA members. (They also offer dances and songs from Tibet on Saturday November 1: $10/$8 CMA members.) Tickets available in advance at the Museum Store or at the door one hour before the concert; call ext. 464 for recorded info

## Giving Back to the City

On July 23, the restoration of the Delia Holden White Terrace at the south end of the Fine Arts Garden was celebrated with remarks by Ruth Swetland Eppig, chair of the Fine Arts Garden Commission (and CMA trustee) and Judith Zimomra, executive assistant to Mayor Michael R. White. Ms. Zimomra delivered a mayoral proclamation applauding this collaboration of citizens and organizations that has greatly benefited the city and its residents. Honored were the Fine Arts Garden Commission, the Cleveland Museum of Art, Holden Parks Trust, Kotecki Monuments, Inc., Mr. Regis Campbell, The Davey Tree Expert, Inc., Phillip Berardinelli, Inc., and Fusco Sandstone, who worked together to realize the restoration of this beautiful architectural sculpture, situated on City of Cleveland property.

The proclamation reads: "Originally constructed in 1927 and dedicated on July 23, 1928, the Delia Holden White Terrace and the place in which it stands are testimony to a continuing tradition of public-spirited generosity on the part of the private citizens of Cleveland. This terrace, the park in which it sits, and the vital cultural, educational and religious institutions that surround it are all the legacy of earlier generations of Clevelanders who committed their own resources to beautifying our city and making it a focus of the world's attention. It is appropriate to consider this tradition of philanthropy as we celebrate the restoration of the Delia Holden White Terrace, and by this action, offer it as a model to inspire present and future generations of Clevelanders to work together for the betterment of the community."

We invite all of our members to view the terrace, which links the garden and Euclid Avenue at the south end of the lagoon, and admire the craftsmanship of today's artisans reflected in the restoration of the Olmsted brothers' original design from the 1920s.



*Museum director Robert Bergman with Ed Kotecki Jr. receiving the mayor's proclamation. It was through Mr. Kotecki's generous donation of materials and skilled labor that the marble work was replaced and restored.*

## What's Ahead

The annual **Salute to Donors** cocktail reception and curatorial talk is 5:30–7:30, Monday, November 17th. All Contributing, Patron, and Fellow members, plus those who have either donated works of art to the museum during the past year or who have given $125 or more to the Annual Fund, will be the honored invitees.

Watch your mail for information about a **Members-only Event** on Sunday, November 9, featuring Derek Fell, author of *Secrets of Monet's Garden.*

The annual **Holiday CircleFest** will be Wednesday, December 3, with workshops in the preceding weeks. This year's free **Holiday Music Concert** is Sunday, December 14, 1:30–4:00.

And what's behind...Pick up a copy of the **Annual Report** for 1996 anytime by showing your membership card at the information desk. If you live more than 50 miles away, call ext. 268 and we will gladly mail you a copy.

## Take Note

Corporations and businesses enjoy benefits of **Corporate Membership** at the museum while supporting the institution. The newly revamped corporate program offers members benefits for all corporate member employees: free tickets to special exhibitions, discounted employee memberships, programming at members' offices, and Festive Friday events at the museum. For information, call Jill Barry at ext. 152.

If you are one of the many whose **Membership Renewal** is coming up, here's a look ahead at what's in store for you. In February, we begin a nine-week exhibition titled *Vatican Treasures: Early Christian, Renaissance, and Baroque Art from the Papal Collections.* And starting in May, *Gifts of the Nile: Ancient Egyptian Faience* begins its national tour here. Members enjoy free admission to both exhibitions—and many can thus recoup the price of membership in just two visits to ticketed exhibitions.

## New Gallery Feature: Object in Focus

Gallery 104 outside the director's office will be the home for **Object in Focus,** a new rotation of mini-exhibitions concentrating on key works in the museum's permanent collection. In each presentation, a single work will be featured for roughly six weeks. Museum curators prepare accompanying text panels, sometimes incorporating illustrated comparisons, that explain the object in relation to its culture and discuss recent discoveries that may be of interest to viewers.

The first two works in this series are Pierre Bonnard's *The Dessert* (on view until Friday, October 10), and the renaissance *Bust of a Lady,* on view October 10 through December 1.



*Acting Curator of Medieval Art Stephen Fliegel describes the* Bust of a Lady: *"Although masterpieces of ceramic art like this one were probably once quite common, few maiolica (tin-glazed earthenware) busts have survived the vicissitudes of time and taste. The only other known example in the U.S. is in the Boston Museum of FIne Arts." (Tin-glazed earthenware [maiolica], h. 14-7/8 in., Italy, Faenza (?), about 1500–25. Gift of S. Livingston Mather, Constance Mather Bishop, Philip R. Mather, Katherine Hoyt Cross, and Katherine Mather Mclean in accordance with the wishes of Samuel Mather. 1940.244)*

## Members Preview Week: *When Silk Was Gold*

Try out the first-ever preview week. A series of members-only events the week preceding the public opening begins on Tuesday the 21st with an exclusive **Members-only Exhibition Viewing** from 10:00 to 5:00. The exhibition will continue to be open to members only during regular gallery hours for the rest of the week. On Wednesday the 22nd we offer a **New Members Orientation** program at 10:30 and 1:00 (advance registration is required). Our own **Exhibition curator Anne Wardwell lectures** about the show at 10:30 and 1:30 on Thursday the 23rd in Gartner Auditorium. And on both Friday and Saturday the 24th and 25th is exclusive members viewing during regular hours.



The **Members Reception and Preview** is Saturday evening, October 25, 8:00–11:00. Welcome by the director and comments by the exhibition curator, Anne E. Wardwell, in Gartner Auditorium at 8:45 and 9:30. Activities will include music and light refreshments, Museum Store shopping, drawloom demonstrations, and the sand mandala project on view in the armor court. Advance reservations are required and tickets are limited. An invitation was mailed in September. Tickets are $25 per member, $35 per nonmember guest. If you have questions, call the membership department at ext. 288. The public opening is Sunday the 26th at 10:00.

## Wills Planning Seminar

Join us at 3:00 on Tuesday afternoon, October 21, for a special seminar on planning your will. This free, members-only event features presentations by three experts in the field of estate planning, plus extensive question-and-answer opportunities. If you'd like to attend, please fill out the form here and mail it, marked "Wills Planning Seminar," to Jackie Anselmo at the museum.

**The presenters:**

*Marcia J. Wexberg* is a partner with the law firm of Calfee, Halter & Griswold. A prolific author and lecturer, she has published numerous articles on estate planning in professional journals and has been a frequent presenter at meetings and conferences in Ohio and Pennsylvania.

*P. Thomas Austin,* CPA, is a consultant to law firms and individual clients in matters of estate, financial, and charitable gift planning, drawing on his 38 years' experience with the Cleveland firm of Ernst & Young. He is president of the Cleveland Society of Estate Analysts.

*Roger L. Shumaker* is a shareholder with McDonald, Hopkins, Burke & Haber Co., L.P.A., in Cleveland. He has been included in "Best Lawyers in America" since 1991, and lectures frequently to lay and professional groups on charitable giving, estate planning, and related issues.

Name

Street Address

City, State, Zip code

Telephone

The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

## A Funding Partnership

*When Silk Was Gold: Central Asian and Chinese Textiles in The Cleveland and Metropolitan Museums of Art* has received outstanding support from two enlightened philanthropic agencies. Cleveland's Kelvin and Eleanor Smith Foundation is sponsoring the exhibition in memory of Miss Gertrude Underhill, the museum's first curator of textiles. Members of the Smith family remember Miss Underhill fondly and hold her excellence as a curator and connoisseur in very high esteem. Miss Underhill played a significant role in amassing a collection of textiles that is among the finest in the world, with the Asian collection ranking with that of the Met as one of the two finest collections in the West.

The importance of this once-in-a-lifetime exhibition has been acknowledged not only at home, but nationally. In an extremely competitive grantmaking environment, the National Endowment for the Humanities (NEH) has made a major grant award to support the exhibition in Cleveland. The award to CMA is the largest single award made in the state of Ohio and, among the 130 total grants awarded by the NEH around the country in a variety of disciplines, is one of only 25 awarded for museum exhibitions.

The National Endowment for the Humanities, a federal agency created by Congress in 1965, promotes knowledge of human history, thought, and culture and enhances the role of the humanities throughout the nation. The endowment supports significant and innovative scholarship in all humanities disciplines, fosters effective teaching and lifelong learning in the humanities, encourages thoughtful public participation in and enjoyment of the humanities, and preserves cultural and intellectual resources essential to the people of the United States.

With the Kelvin and Eleanor Smith Foundation as sponsors and with a major grant award from the National Endowment for the Humanities, *When Silk Was Gold* represents an exemplary partnership between the private and public sectors. These two awards honor the museum and the tradition of excellence the museum has sustained through eight decades of collecting, scholarship, and public service.

**Members Magazine** (ISSN 0890–6084)
Vol. 37 no. 8, October 1997. Published monthly except July and August by the Cleveland Museum of Art at Cleveland, Ohio 44106

Editing and design: Barbara J. Bradley, Kathleen Mills, Laurence Channing, and Gregory M. Donley
Photography: Howard T. Agriesti, Gary Kirchenbauer, and Gregory M. Donley

POSTMASTER: Send address changes to the *Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio

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Admission to the museum is free

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www.clemusart.com

**New Gallery Hours**
Tuesday, Thursday, Saturday, Sunday
10:00–5:00
Wednesday, Friday
10:00–9:00
Closed Mondays, July 4, Thanksgiving, December 25, and January 1

**Café Hours**
Tuesday, Thursday, Saturday, Sunday
10:00–4:00
Wednesday, Friday
10:00–8:00

**Museum Store Hours**
Open during all regular and extended hours

**Ingalls Library Members Hours**
(ages 18 and over)
Tuesday and Thursday
10:00–6:00 (museum closes at 5:00; library patrons may continue to study, then leave as a group at 6:00)
Wednesday 10:00–9:00
Friday 10:00–6:00
Saturday 10:00–5:00
Slide Library by appointment only

**Print Study Room Hours**
Tuesday–Friday
10:00–11:30 and
1:30–4:45

**Parking**
90¢ per half-hour to $7 max. in upper lot
$3.50 flat rate in parking deck
Free to senior citizens all day Thursday
$2.25 flat fee every Wednesday after 5:00
Rates include tax

**For Visitors with Disabilities**
Large-type brochure available in the north lobby. Borrow wheelchairs at the check room
**Wheelchair access** is via the north door

**Free assistive listening system** (ask at the north lobby check room) for films and lectures in the auditorium and recital hall


# Soup Celebration

The CMA's Chelsea porcelain *Hens and Chicks Tureen* is among the masterpieces of 18th-century English pottery. Our fully functional, hand-painted adaptation makes a charming centerpiece or a memorable gift. Available at the Museum Stores. Take advantage of your members discount.

